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HIGH JINKS

A MUSICAL FARCE

BY OTTO
HAUERBACH
AND RUDOLF
ERML



G. SCHIRMER
NEW YORK BOSTON: The Boston Music Co.

LONDON

HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by
LEO DIETRICHSTEIN and OTTO HAUERBACH

The Music by
RUDOLF FRIML



VOCAL SCORE

\$2.00 net

FIRST EDITION

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO

LONDON : G. SCHIRMER, LTD.

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Nueva York y Mexico

CAST OF CHARACTERS
(IN THE ORDER OF THEIR APPEARANCE)
AS PLAYED AT THE CASINO THEATRE, NEW YORK

DR. GASTON THORNE.....	Robt. Pitkin
FLORENCE.....	Elaine Hammerstein
M. JACQUES RABELAIS.....	Ignacio Martinetti
MME. RABELAIS.....	Edith Gardner
MAID.....	Marjorie Melville
DICK WAYNE.....	Burrell Barbaretto
MRS. MARION THORNE.....	Ada Meade
FRITZ DENKMAHL.....	Snitz Edwards
MR. J. J. JEFFREYS.....	Tom Lewis
ADELAIDE FONTAINE.....	Stella Mayhew
SYLVIA DALE.....	Audrey Maple
Mlle. CHI-CHI.....	Emilie Lea
GARÇON.....	Alfred Schultze
PAGE.....	Elsie Gergley
MRS. THORNE'S COMPANION.....	Gladys Feldman

High Jinks

A Musical Farce

Book by
Otto Hauerbach

Music by
Rudolf Friml

No. 1. Overture

Marziale

Piano

ff

p

cresc.

fff

rit.

(The voice of Nature)

ff a tempo

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First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes and a sixteenth note. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*. There are also accents and a crescendo hairpin.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*. There are also accents and a crescendo hairpin.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*. There are also accents and a crescendo hairpin.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*. There are also accents and a crescendo hairpin.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*. There are also accents and a crescendo hairpin.

Sixth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*. There are also accents and a crescendo hairpin.



Tempo di Valse (Is this love at last)



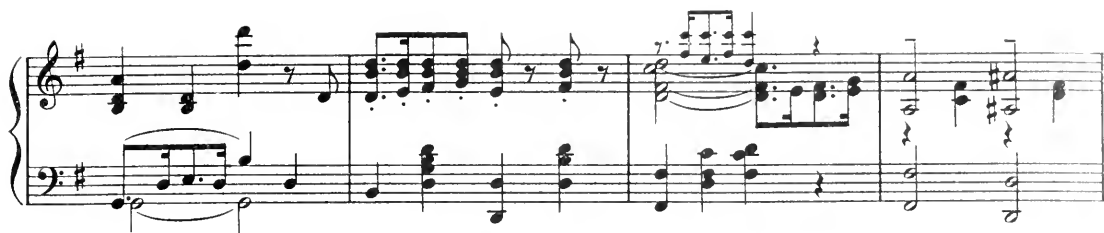
p

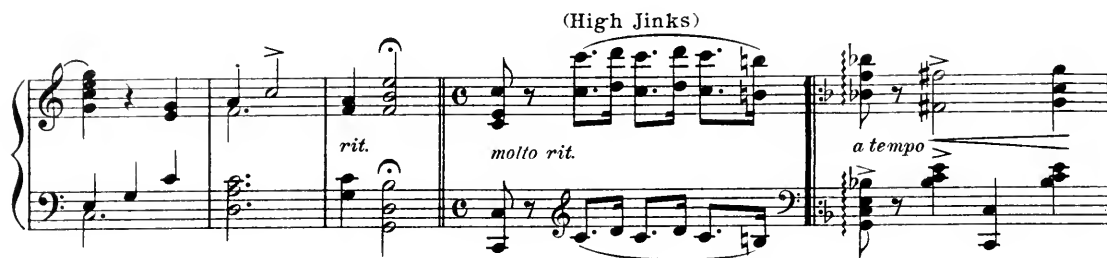
rit. *(Sax quartet)* *p*

cresc.

(add Mus.) *ff broadly* *rall.*

Tempo di Gavotta *pp rit.* *f* *rall.*





First system of musical notation. The right hand features a series of triplet eighth notes, starting with a forte (*sfz*) dynamic and a piano (*pp*) marking. The left hand provides a steady accompaniment of eighth notes. The system concludes with a *sfz stacc.* (forte staccato) instruction.

Second system of musical notation. The right hand continues with triplet eighth notes, marked *p animato* (piano, animated). The left hand features a more active accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation. The right hand includes a glissando (*gliss.*) over a series of notes. The left hand continues with eighth-note accompaniment. The system ends with a *ff* (fortissimo) dynamic marking.

Fourth system of musical notation, featuring two first endings. The first ending is marked *ff* and leads back to the beginning of the system. The second ending is marked *ff* and leads to a *broadly* section. The *broadly* section is marked *cresc.* and includes a key signature change to two flats.

Fifth system of musical notation. The right hand features a *marcato* (marked) section. The left hand continues with eighth-note accompaniment. The system concludes with a *rit.* (ritardando) marking.

Poco lento (Fair bubble of rainbow hue)

First system of musical notation. The piece begins in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth notes, while the left hand plays a bass line of eighth notes. Dynamics include *pp* (pianissimo) and *marcato* (marked).

Second system of musical notation. The right hand continues with eighth-note patterns, and the left hand maintains a steady bass line. A *rit.* (ritardando) marking appears at the end of the system, followed by an asterisk (*).

Third system of musical notation. The right hand features a melody with a *cresc.* (crescendo) marking. The left hand continues with a bass line. The system concludes with a triplet of eighth notes in the left hand.

Fourth system of musical notation. The right hand has a melody with a *cresc.* marking, followed by a *rit.* (ritardando) section. The left hand continues with a bass line.

Fifth system of musical notation. The section is labeled "(Refrain) *con molto*". The right hand plays a melody, and the left hand plays a bass line. A *a tempo* marking is present.

Sixth system of musical notation. The right hand features a melody with a *cresc.* marking. The left hand continues with a bass line.

8

cresc.

This system shows the first staff of music. It begins with a treble clef and a key signature of one sharp (F#). The music consists of chords and single notes. A dotted line with the number '8' above it spans the first four measures. The word 'cresc.' is written above the fifth measure. The system ends with a double bar line.

broadly

rit.

Marcia

f

This system continues the musical piece. It starts with a treble clef and a key signature of one sharp. The word 'broadly' is written above the first measure. A dotted line with the number '8' above it spans the first four measures. The word 'rit.' is written above the fifth measure. The system then changes to a 2/4 time signature, indicated by a 'C' in a circle. The word 'Marcia' is written above the first measure of the new section. The word 'f' (forte) is written below the first measure. The system ends with a double bar line.

(Reech Américaine!)

This system continues the musical piece. It starts with a treble clef and a key signature of two flats (Bb, Eb). The music consists of chords and single notes. The system ends with a double bar line.

This system continues the musical piece. It starts with a treble clef and a key signature of two flats. The music consists of chords and single notes. The system ends with a double bar line.

This system continues the musical piece. It starts with a treble clef and a key signature of two flats. The music consists of chords and single notes. The system ends with a double bar line.

This system continues the musical piece. It starts with a treble clef and a key signature of two flats. The music consists of chords and single notes. The system ends with a double bar line.



(Voilà, Madame!)



First system of musical notation, measures 1-6. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *molto rit.* (molto ritardando).

Second system of musical notation, measures 7-12. The key signature changes to D major (two sharps). The time signature is 3/4. The music is characterized by sustained chords in the right hand and moving lines in the left hand. A dynamic marking of *p* (piano) is present at the beginning.

Third system of musical notation, measures 13-18. The key signature remains D major. The music continues with sustained chords and moving lines, showing a gradual build-up in intensity.

Fourth system of musical notation, measures 19-24. The key signature remains D major. The music features a crescendo, indicated by the *cresc.* marking, with increasing chordal density.

Fifth system of musical notation, measures 25-30. The key signature remains D major. The music is marked *ff broadly* (fortissimo, broadly). The final measure of the system is marked *rall.* (ritardando) and features a dense, sustained chord.

Sixth system of musical notation, measures 31-36. The key signature remains D major. The music is marked *allarg.* (allargando), showing a significant slowing down. The system concludes with a final, sustained chord.

ACT I

No. 2. Song with Chorus
Something Seems Tingle-ingleing

Dick

Allegretto

D. *Dick* *mf*

1. Be-yond the Him-a - lay - a moun-tains,
2. The Ro-man god of ju - bi - la - tion—

pp *mf* *p* *mf*

Where flows the great Tsan - po, Be-side old Ti - bet's laugh-ing
Old Mo - mus was his name,— He wooed the god-ess Ex - ul-

foun-tains Gay, fest - ive flow - ers grow. To hands of mer - ry youth and
ta - tion, Of weird Bud-dhis - tic fame. Their son was High Jinks, a sen-

maid - en They yield their ra - diant bloom, And
sa - tion, Who, ere he caught his breath, Soon

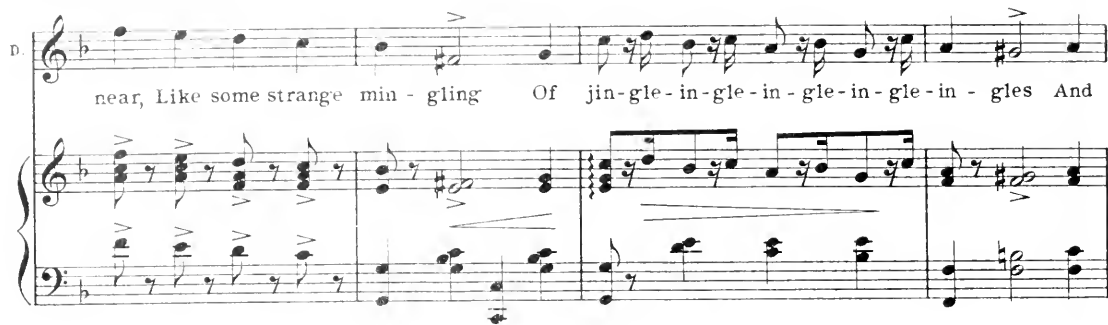
D. all the balm-y air is la - den With rich and rare per - fume. — One ver-y
died of chron-ic each-in - na - tion, Just laughed him-self to death. — His soul be-

D. lit - tle drop, placed so, One ti - ny lit - tle whiff, and lo! —
came this won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

Refrain

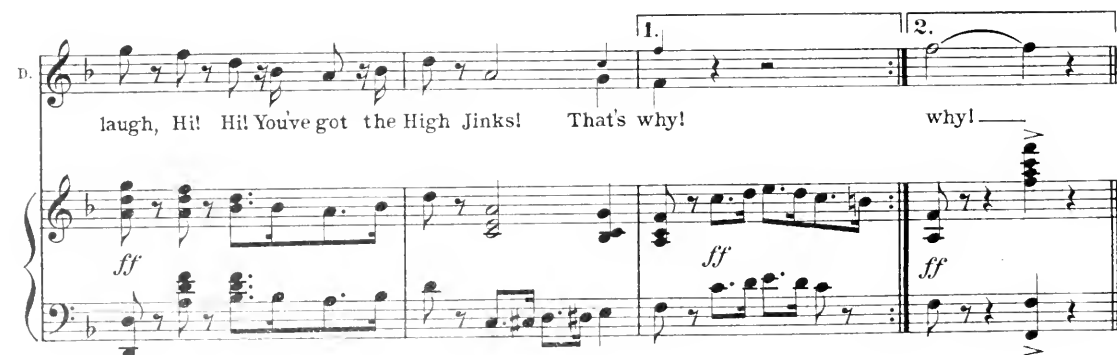
D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - in - gle - ing so

D. queer, Here in your ear, Near - er and

D. 

D. 

D. 

D. 

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! _____ You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! _____ You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! _____ You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry, _____

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry, _____

sfz stacc. *p animato* *cresc.*

D. cry, _____ You want to die, _____ But all you do is

cry, _____ You want to die, _____ But all you do is

cry, _____ You want to die, _____ But all you do is

_____ You want to die, _____ You want to die, But all you do is

_____ You want to die, _____ You want to die, But all you do is

gliss.

D. laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

tenor laugh, Hi! Hi! You've got the High Jinks! That's why!

alto laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

No. 3. Song

Jim

Adelaide

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The piece begins with a forte (*f*) dynamic.

The first system of the song includes a vocal melody and piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The vocal melody is in the right hand of the vocal staff. The piano part begins with a piano (*p*) dynamic.

1. When I get think - in' of Jim,
2. When I get start - ed on Jim

The second system of the song includes a vocal melody and piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The vocal melody is in the right hand of the vocal staff. The piano part begins with a piano (*p*) dynamic.

Hand-some and strong and so trim,
My heart swells full - to the brim,
Sure just the thought of him Thrills me,
I could go on - for days, Dwell in,

Sure just the thought of him Fills me Full of dreams of those hap - py old
On his dear lov - in' ways, 'Tell - in' All the dear lit - tle tricks that he

days,
knew,
When in my eyes he would gaze:
All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.
Timesure were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

sfz *ff*

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

sfz

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

cresc. Jim! Jim! 'Tis no i-dle whim: You were some man, my Jim! Jim!

cresc. 1. 2. 8...

Love's Own Kiss

~~Dick and Chorus~~

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The music features a lively waltz rhythm with a forte (ff) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord in the right hand.

Sylvia

S. *p* *rit.* *p legato*

1. Feel-ings all un-known, what can they
 2. Pret-ty lit-tle fan-cies come and

The vocal line (S. for Sylvia) begins with a whole rest, followed by a melody starting on a half note. The piano accompaniment starts with a piano (p) dynamic and a ritardando (rit.) marking. The piano part features a steady bass line with chords in the right hand. The piece ends with a final chord in the piano part.

S. be? smile, Suddenly to start Like a but-ter-fly My poor heart, Like a
 Flut-ter by; And they

The vocal line (S.) continues with a melody that includes a half note and a quarter note. The piano accompaniment maintains a steady bass line with chords in the right hand. The piece ends with a final chord in the piano part.

S. bird at last set free? How it calls to
 beck - on me the while: Bring they good or

p

The vocal line (S.) continues with a melody that includes a half note and a quarter note. The piano accompaniment maintains a steady bass line with chords in the right hand. The piece ends with a final chord in the piano part.

S. me. Can it be the fra - grant breath of Spring? Or the wooing
guile? Shall I fol-low on o'er mead and field, Pluck-ing bloss-oms

legato

S. pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's al-lure-ments yield,

cresc.

S. Ah, has taught my soul to sing? Some-thing of
Ah, to love's al-lure-ments yield? Some-thing of

p

S. joy or pain, Like a sun that smiles through rain?
mad-ness vain, Born of thoughts I must re-strain!

rit.

While your voice seems call - ing me, Call - ing, en - thrall - ing

p

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - res - ing mine, Press - ing, pos - sess - ing

cresc.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*

1. Kiss. While Kiss. 2.

allarg.

No.5. Finale

It's Time to Start

Soloists and Chorus

Allegro **Florence**

F. It's time to

start, We must de-part, Or we shall sure-ly miss the

train!

Thorne

Th. Poor lit-tle wife! I'd give my

The musical score is written for two soloists, Florence and Thorne, and a piano accompaniment. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#), and the time signature is 2/4. Florence's part is marked 'F.' and Thorne's part is marked 'Th.'. The piano part is marked 'p' for piano. The score includes vocal lines and piano accompaniment for both soloists. The lyrics are: 'It's time to start, We must de-part, Or we shall sure-ly miss the train! Poor lit-tle wife! I'd give my'.

Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on!

Th. Con - found it, he is back a-gain!

SOPRANO
The Ladies
ALTO
Naughty man! to so neglect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

S. There you are! There you are!

A. There you are! There you are!

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

S. We must say good - bye to you!

A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

cresc.

S. good - - - - - bye!

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

S. Time has come to say a - dieu!

Th. I had so much to do!

He had so much to do! Doctor's problems mysti - fy - ing,

He had so much to do! Doctor's problems mysti - fy - ing,

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

S. Sylvia

All your trou - - -

rall.

Now your bus - y day is end - ed, Soon your work shall be sus -

rall.

Now your bus - y day is end - ed, Soon your work shall be sus -

very slow

S. bles will be o - ver.

pend - ed, You shall be at rest in clo - ver.

pend - ed, You shall be at rest in clo - ver.

Timp.

cresc.

Moderato **Sylvia**

S. 

Adelaide They speak of Hon-or - what does it mean?

A. 

Rabelais (with men) They speak of Hon-or - what does it mean?

The sacred Code of Hon-or Each step outlines, Each step defines: First

Moderato

sfz *pp stacc.* 

S. 

Sylvia It is

this: My card! Then this: On guard! If



S. 

some one to pay you hon - or.

not, A shot Must sat-is-fy the Code of Hon - or!



sfz

Allegro vivo

Sylvia

S.  Your de - part - ure they are wait - ing.

Th.  It is the neighbors cel - e - brat - ing.




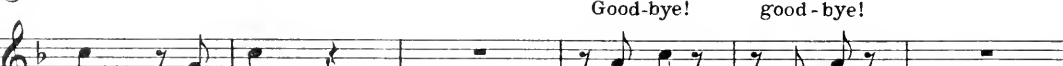
S.  Our wraps are there.


A.  We'd bet - ter


Th.  Where are your wraps?



S.  Good-bye! good - bye!

A.  go, per - haps. Good-bye! good - bye!

Th.  Good - bye! good - bye! Take care of your-



S.  See you lat - er! Bon voy - age!

A.  See you lat - er! Bon voy - age!

Th.  self! I'll see you lat - er! Bon voy - age! Good -

Girls SOPRANO, ALTO  Good -



S.  Good - bye! good - bye!

A.  Good - bye! good - bye!

Th.  bye! good - bye! Take care of your - self, And have a pleas - ant

TENOR  bye! good - bye! Take care of your - self, And have a pleas - ant

BASS  Good - bye! good - bye! Take care of your - self, have a pleas - ant

 Good - bye! good - bye! Take care of your - self, have a pleas - ant



Th. 

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, and have a pleas-ant jour-ney! So bon voy-age! A pleas-ant jour-ney!

jour-ney, have a pleas-ant jour-ney! So bon voy-age! A pleas-ant jour-ney!

jour-ney, and have a pleas-ant jour-ney! So bon voy-age! A pleas-ant jour-ney!

Th. 

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Th.
Mrs.
Th.

Mrs. Thorne

voir! What

Maids

voir! Please tell our mis-tress all is read-y. All There she is!

voir! There she is!

voir! There she is!

Horns

molto rit.

Mrs.
Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs.
Th.

play? Hap - py hours, Lov - ers' bow'rs, Beck - on

Mrs.
Th.

us a - - way! ——— So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs.
Th.

glad, And wants her chil - dren gay, ——— We should not miss One

glad, And wants her chil - dren gay, ——— We should not miss One

glad, And wants her chil - dren gay, ——— We should not miss One

glad, And wants her chil - dren gay, ——— We should not miss One

Mrs. Th.

sin - gle kiss, Oh! _____ We should not

sin - gle kiss That Spring - time bids us pay, _____ We should not

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs. Th.

miss One sin - gle kiss That Spring-time bids us pay! _____

miss One sin - gle kiss That Spring-time bids us pay! _____

should not miss One sin - gle kiss Spring-time bids us pay! _____

should not miss One sin - gle kiss Spring-time bids us pay! _____

Mrs. Th. *What do you mean?*

Th. *Thorne*
I have to dis-ap-point you. A chance of a life-time:

Th. Mrs. Th. *Moderato Thorne and Mrs. Thorne*
mil-lion,

Th. D. *Dick*
lis-ten! A pa-tient worth a mil-lion, At Beauville, wires to

Th. Mrs. Th. *Moderato*
pavil-lion,

D. say: "I'm here at the pa-vil-lion, A-bout to pass a -

Allegro animato

Th.
Mrs.
Th.

pass a-way!

D.

way- To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

molto rit.

Mrs. Thorne

rit.

Tempo di Valse

Then I must go a-lone! _____

All a-lone! _____ All a-

rit.

Mrs. Th. lone. All a - lone! Oh my own! Is it

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

rit.

Mrs. Th. Ah! Dr. Thorne Ah!

Th. All a - lone! All a - lone!

Chorus

SOPRANO. ALTO

All a - lone! All a - lone! All a -

TENOR

All a - lone! All a - lone!

BASS

All a - lone! All a - lone!

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the hour

Th. All a - lone you must go, dear! Sad the hour, sad the hour

lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

cresc.

Mrs. Th. *molto rit.* Till I meet you, my love, my own! **Allegro**

Th. *molto rit.* Till I meet you, my love, my own!

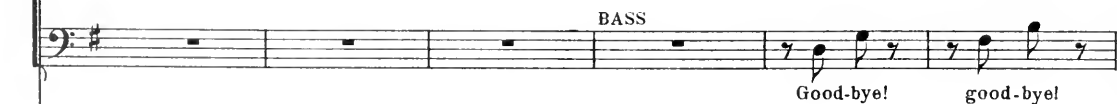
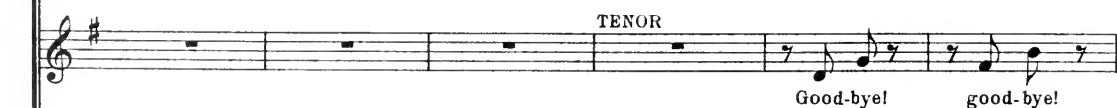
molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. **Allegro**



S. care of your - self! I'll see you lat - er!

A. care of your - self! I'll see you lat - er!

Th. Take care of your - self! I'll see you lat - er!

care of your - self! I'll see you lat - er, see you lat - er!

Take care of your - self! I'll see you lat - er!

Take care of your - self! I'll see you lat - er!

S. Ah! Good-bye! good-bye! Take care of your -

A. Good-bye! good-bye! Take care of your -

Th. Bon voy - age! Good-bye! good-bye! Take

Bon voy - - age! Good - bye! good - bye! Take care of your -

Bon voy - - age! Good-bye! good-bye! Take

Bon voy - - age! Good-bye! good-bye! Take

S. self! Ah! Ah!

A. self! Ah! Ah!

Th. care of your self! Have a pleas-ant jour-ney, and have a pleas-ant

self And have a pleas-ant jour-ney, and have a pleas-ant

care of your-self! Have a pleas-ant jour-ney, and have a pleas-ant

care of your-self! Have a pleas-ant jour-ney, and have a pleas-ant

S. Bon voy-age! A pleas-ant jour-ney! Au re -

A. Bon voy-age! A pleas-ant jour-ney! Au re -

Th. jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

S. voir! So bon voy - age! A pleas - ant jour - ney! Au re -

A. voir! So bon voy - age! A pleas - ant jour - ney! Au re -

Th. voir! So bon voy - age! A pleas - ant jour - ney! Au re -

voir! So bon voy - age! A pleas - ant jour - ney! Au re -

voir! So bon voy - age! A pleas - ant jour - ney! Au re -

voir! So bon voy - age! A pleas - ant jour - ney! Au re -

S. voir!

A. voir!

Th. voir!

voir!

voir!

voir!

voir!

voir!

ff

Sylvia

S. *p* Your dear voice call - ing me, Call - - ing, en - thrall - ing

D. *p* Your dear voice call - ing me, Call - - ing, en - thrall - ing

S. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

D. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

S. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

D. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

S. *ff* broadly *rall.* Burn - ing with bliss: This must be Love's Own Kiss.

D. *ff* broadly *rall.* Burn - ing with bliss: This must be Love's Own Kiss.

Sylvia (and all principals)

S. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

D. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO
p
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO
p
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus
TENOR
p
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS
p
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

S. Ah! Burn - ing with bliss:
 A. Ah! Burn - ing with bliss:
 T. fess - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 B. res - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 T. res - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 B. res - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 Piano accompaniment

ff *broadly* *rall.* *accel.*

S. This must be Love's Own Kiss!

ff *broadly* *rall.* *accel.*

A. This must be Love's Own Kiss!

ff *broadly* *rall.* *accel.*

T. This must be Love's Own Kiss!

ff *broadly* *rall.* *accel.*

B. This must be Love's Own Kiss!

ff *broadly* *rall.* *accel.*

Piano: *ff* *broadly* *rall.* *accel.*

ACT II

No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

Guests
SOPRANO

I want to give my or - der!

ALTO

I want to give my or - der!

TENOR

I want to give my

BASS

I want to give my

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

want to give my or-der! I've been wait-ing

want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

p

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! Did you ev-er see such

half a year! Gar-çon! come here! Did you ev-er see such

There are wait-ers here ga - lore, But
 There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But

no one knows what for. Come here!
 no one knows what for. Come here!
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

I've been wait-ing half a year! I've been wait-ing half a year!
 I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!
 wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!
 wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!
 wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees
 Voilà ma - dame! Voi - là ma - dame! Eet ees
 Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!
 Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and
 time to make our na - tion - al sa - laam; We must scrape and
 Eet ees time to make our na - tion - al sa - laam; We must scrape and
 Eet ees time to make our na - tion - al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and

bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ces

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ces

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly

time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ces time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ces time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

Guests

I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry,
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I
 wait - er! Al - lez vite, gar - çon! I

I've been wait-ing half a year!
I've been wait-ing half a year!
want to give my or-der! I've been wait-ing half a year!

Gar-çon! come here! come here!
Gar-çon! come here! come here!
Gar-çon! come here! Did you ev-er see such ser-vice? Did you
Gar-çon! come here! Did you ev-er see such ser-vice? Did you

There are wait-ers here ga-lore, But no one knows what
There are wait-ers here ga-lore, But no one knows what
ev-er see such ser-vice? There are wait-ers here ga-lore, But no one knows what
ev-er see such ser-vice? There are wait-ers here ga-lore, But no one knows what

There are wait-ers here ga-lore, But no one knows what

for. Come here!

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

give my or - der! Gar - gon! come here!

tr

I'm Through with Roaming Romeos

Adelaide

Alla Marcia



Adelaide

A.

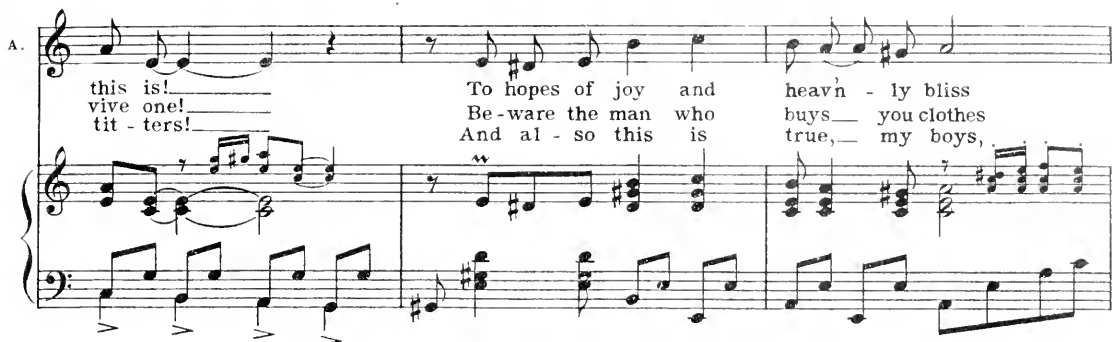
1. I've played life's gam - bol
 2. I've learned e - nough of
 3. I've learned e - nough of

A.

o'er and o'er, With lots of hits and miss - es,
 life to trade, A dead one for a live one,
 life to know All is not gold that glit - ters;

A.

But nev - er struck a snap be - fore, Home nev - er was like
 It's hard to see a dead one fade, But hard - er to re -
 And like-wise I have found this so:— All is not gay that

A. 

this is! To hopes of joy and heavn - ly bliss
vive one! Be - ware the man who buys you clothes
tit - ters! And al - so this is true, my boys,

A. 


I'm mak - ing no pre - tens - es; - My dream of heav - en's mere - ly
With hope and good in - ten - tions, 'Tis he who paves the way that
(You think this o - ver af - ter:) The man's not al - ways due for

A. 


this: An an - gel for ex - pens - es!
goes To the place which no one men - tions. 1-3. I'm
joys Who mar - ries girl-ish laugh - ter.

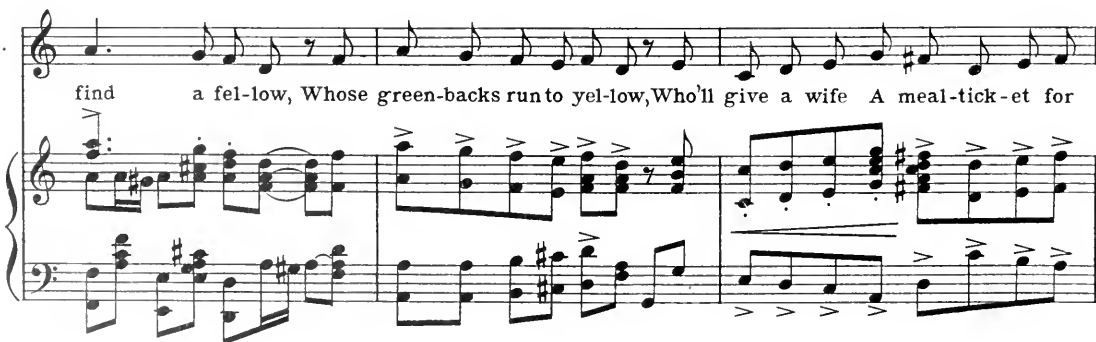
A. 

through with roam - ing Ro - me - os, I'm through with bob - bing, bow - ing

A. 
 beaux, So de-bon - aire and gay, So charming for a day; They pay re -

A. 
 spect- but that is all they pay! I'm through with sen - ti-ment-al

A. 
 fires, I'm through with tem - p'rament - al squires; But if you

A. 
 find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - ry kind of fault, But strong e-nough to
 life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
 3. Be he blind and lame, His members most-ly game, But thumbs e-nough to

p

A.

wend his way un-to the safe-ty vault,
 chest that hides a fat de-pos-it book, 1-3. Why, sim-ply nab him!
 hold a pen and sign his bank-ing name,

ff

A.

Grab him! And when you've chained him, kind-ly let me know. The number

A.

of his lit-tle bun - ga - low! low!

1. 2.

f 8...

No. 8. Duet

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta Rabelais

1. If you on - ly were Pa - ri - sienne, my
 2. Now you would - n't think a man a hard-en'd

l.h. *stacc.*

Red. *

Sylvia Rab.

R.
S.
R.

la - dy! If it were true, _____ What would you do? _____ There would
 sin - ner— That all de - pends _____ What he in - tends! _____ If he's

Sylvia

R.
S.

be so man - y lit - tle things to aid me. Oh, is that
 bold e - nough to ask you out to din - ner! Well, not to -

S. R. Rab.

so? _____ Pray let me know! _____ Some pret - ty lit - tle flowers, or a
day, _____ I'm going a - way. _____ And would you mind to tell me where you're

R. S. R. Sylvia Rab.

po-em— Pret-ty flow-ers— I a - dore. _____ But
go-ing? We go to Par-is!— That is true! _____ Then

R.

gen - tle - men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

(Shows pearls) R. S. R. Sylvia Rab.

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

R. S. Sylvia

Have you not a lit - tle love that you could prom - ise me?
But to tell the doc - tor - would be hard - ly right! 1. 2. I

S. can-not an - swer now, but lat - er, lat - er, may-be lat - er. Your

stacc. Bells

S. plead-ing is not all in vain! But won't you call a - gain? I

S. would not say that I re - fuse you: 'Twould lose you; My

S. plan — is bet-ter, not now, may - be lat er: That's courtship à l'a-mé - ri -

cresc.

Refrain

S. caine! I can-not an - swer now, but lat - er,

Rabelais

R. She can-not an - swer now, but lat - er,

S. lat - er, may - be lat - er. Your plead-ing is not all in

R. lat - er, may - be lat - er. My plead-ing is not all in

S. vain! But won't you call a - gain? I would not say that I re -

R. vain! So I will call a - gain. She would not say that she'd re -

S. fuse you: 'Twould lose you; My plan is bet - ter, not now, may - be

R. fuse me: 'Twould lose me; Her plan is bet - ter, not now, may - be

cresc.

S. *rit.* *a tempo* lat - er: That's court-ship à l'a-mé - ri - caine!

R. *rit.* *a tempo* lat - er: That's court-ship à l'a-mé - ri - caine!

rit. *a tempo*

Tempo di Valse

p

Your dear voice call - ing me call - ing, en - thrall - ing me Your dear

eyes be - hold - ing me your dear arms en - fold - ing me Your lips ca -

ress - ing mine press - ing pos - sess - ing mine Burn - ing with bliss

cresc.

rall.

this must be Love's Own Kiss.

ff *broadly* *rall.* *allarg.*

No. 9. Duet

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische)

Dick

So my lit-tle romance has been

rit. *a tempo*

Chi-chi

Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi

Dick

tended, Or 'twere ne'er be - - gun. Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. _____ I'm

Dick

some-thing of an au-thor-ess my- self, dear. With a grace and style pi -

Chi-chi

quant! _____ So if you're real-ly through- I think I'm real-ly through! With

Dick

Chi-chi

legato

Refrain

Both

read-ing fool-ish books that make you blue: _____ Re - mem - ber

rit.

rit.

Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

glanc - es! She's quite the dear - est witch, - a gay co - - quette! —

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A - way

cresc. *sfz*

with fool-ish sighs! A way with thoughts that ag-o-nize!

Just call on Chi-chi, Chi-chi, Chi-chi, And read your sol-ace

sfz

1. in her eyes! Re-mem-ber eyes! 2.

8

No. 10. Duet and Chorus

That Alters the Matter

HIGH JINKS TANGO

Fritz, Mrs. Thorne and Chorus

Moderato



Mrs. Thorne

We're a-bout to
Pleased, I'm ver - y

Fritz

1. Here are charm-ing gen-tle-men, Whom real - ly you should know.
2. Gen-tle-men, al - low me, meet My 'lit - tle friend de - mure.

 This system contains the vocal staves for Mrs. Thorne and Fritz, and the piano accompaniment. Mrs. Thorne's part begins with a rest followed by a melodic phrase. Fritz's part follows with a similar melodic line. The piano accompaniment continues with its established pattern.

Mrs. Thorne

go!
sure!

Hard - ly prop-er!
I'm ex-cit - ed!

Fritz

Hand-some, sen - ti - men - tal men Who
Al - so this is how we meet Her

Men

Hur - ry! Stop her!
I'm de - light-ed!

 This system continues the vocal and piano parts. Mrs. Thorne and Fritz have more dialogue, with Mrs. Thorne expressing surprise and Fritz responding. The piano accompaniment provides a steady background. The system concludes with the entrance of the Men's chorus, who sing a short phrase before the final piano accompaniment.

F. have so much to tell.
friends so chic and swell.

Ladies
Yes, we must be go - ing!
Real - ly, they are charm - ing! **Men**
Go - ing!
Charm - ing!

F. None can say, 'Tis not au fait, I know her hus-band well! _____
Ladies None can say, 'Tis not au fait, I know your hus-band well! _____
Go - ing!
Charm - ing!

F. **Refrain**
Ladies That al-ters the mat-ter, al-ters the mat-ter! Don't you see?
Men

Ladies Men All

Cer - tain - ly! Your hus - band's like a broth - er to me. That alters the mat - ter,

Ladies All

alters the mat - ter! We a - gree! And I contend, You should -n't offend Your

hus - band's trust - ed friend. If an - y should mind Your be - ing kind, Doubts dis - pel By

say - ing, I know your hus - band, oh! ver - y well! That well! —

You know my

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Piano introduction in G major, 2/4 time. The piece begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. After a few measures, the right hand has a *stacc.* (staccato) marking. The tempo is marked *Allegretto*.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

First musical system. Adelaide's vocal line (A. J.) begins with a whole rest, then sings: "Looks like read-y mon-ey. By Jove, a Beaut. He's". Jeffries' vocal line (J.) begins with a whole rest, then sings: "got physique and style to boot. Cer-tain-ly the hon-ey. He". The piano accompaniment includes markings for *pp legato*, *rit.* (ritardando), and *stacc.* (staccato).

Jeffries

Adelaide

Second musical system. Adelaide's vocal line (A. J.) continues: "got physique and style to boot. Cer-tain-ly the hon-ey. He". Jeffries' vocal line (J.) continues: "looks this way. She's got a man-ner ver-y gay! I". The piano accompaniment continues with chords and bass notes.

Jeffries

Adelaide

Third musical system. Adelaide's vocal line (A. J.) continues: "looks this way. She's got a man-ner ver-y gay! I". Jeffries' vocal line (J.) continues: "looks this way. She's got a man-ner ver-y gay! I". The piano accompaniment continues with chords and bass notes.

A. J. (coughs) Jeffries Adelaide

think I'll try a lit - tle cough. By Jove, is that for me? Or

A. J. (laughs) Jeffries Adelaide

bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come

rit.

Allegro animato

A. J.

hith - er! come hith - er! She says it with her eyes, She
 hith - er! come hith - er! She said it with her eyes, She

stacc.

A. J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
 did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

rit.

A. J.

a tempo

hith - er! come hith - er! She seems to spe - cial - ize In
 hith - er! come hith - er! What live one could de - spise Those

a tempo

A. J.

rit. *a tempo*

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
 I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit. *a tempo*

A.
J.

hith - er! come hith - er!" She says it with her eyes, She
hith - er! come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

rit.

rit.

A.
J.

hith - er! come hith - er!" Heav'n help the man who spies Those
hith - er! come hith - er!" Sure an - y man might prize Those

a tempo

a tempo

A.
J.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith-er eyes!" eyes!"
a - gi - tat - ing, I'll - be-wait-ing; "Come-hith-er eyes!" eyes!"

rit.

rit.

No. 12. Finale

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver-y sor-ry to de-tain you, But since you have to go, _____ and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, _____ and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, _____

ver-y, ver-y sor-ry to de-tain you, But since you have to go, _____

off for your trip, We are out for a ver - y lit - tle
 off for your trip, We are out for a ver - y lit - tle
 We are out for our tip, We are out for a ver - y lit - tle
 We are out for our tip, We are out for a ver - y lit - tle

tip, tip-py tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the
 tip, tip-py tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the
 tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the
 tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

Thorne

T. *They're stran-gers all to me!*

bust 'em. We've served you well, Tho',
 bust 'em. We've served you well, Tho',
 bust 'em. We've served you well, Tho',
 bust 'em. We've served you well, Tho',

legato

truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.

rit. Bells

I brought your hat! I swept the mat! I
 shined your shoes! I brought you news! I made your bed!

84

All

darned your sock! I wound the clock! We're ver-y, ver-y sor-ry to de -

We're ver-y, ver-y sor-ry to de -

I browned your bread! We're ver-y, ver-y sor-ry to de -

We're ver-y, ver-y sor-ry to de -

tain you, But since you have to go, and are off for your trip,

tain you, But since you have to go, and are off for your trip,

tain you, But since you have to go, We are

tain you, But since you have to go, We are

We are ver-y, ver-y sor-ry to de - tain you! We are

We are ver-y, ver-y sor-ry to de - tain you! We are

out for our tip! We're ver-y, ver-y sor-ry to de - tain you!

out for our tip! We're ver-y, ver-y sor-ry to de - tain you!

out for our tip! We're ver-y, ver-y sor-ry to de -

out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

Thorne

Come, leave this wor - ry!

tain you!

tain you!

tain you!

tain you!

Fritz (Mrs. Thorne faints)

What's your hur-ry?

cresc. *animando*

Allegro

Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

Allegro Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

this dis - as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!

this dis - as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!

this dis - as - ter, as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!

this dis - as - ter, as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!

Wa - ter! Some one's shocked her! Run for wa - ter! Run for wa - ter!

Wa - ter! Some one's shocked her! Run for wa - ter! Run for wa - ter!

Wa - ter! Some one's shocked her! Fast - er! fast - er!

Wa - ter! Some one's shocked her! Fast - er! fast - er!

stacc.

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Tempo di Marcia
Jeffries

The voice of na-ture! The voice of

molto rit. *ff*

na-ture! I hear it whis-per-ing and call-ing to me now. In her

face I read my no-men-cla-ture, And my im-age is stamped up-on her

J. 

brow. — The voice of na - ture! The voice of na - ture! I glad - ly

He hears it now! He hears it now!

He hears it now! He hears it now!

He hears it now! He hears it now!

He hears it now! He hears it now!

J. 

has - ten and o - bey its call; — Long I've fought for her, Long I've

Has - ten and o - bey its call! He fought for her,

Has - ten and o - bey its call! He fought for her,

Has - ten and o - bey its call, o - bey its call! He fought for her,

Has - ten and o - bey its call, o - bey its call! He fought for her,

J.
 sought for her, And now I've got her, and now I've
 He sought for her. He's got her now!
 He sought for her. He's got her now!
 He sought for her. He's got her now!
 He sought for her. He's got her now!

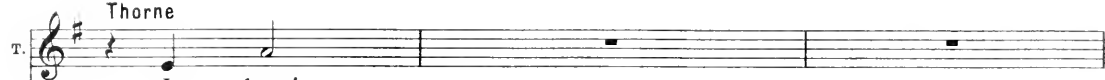
J.
 got her! I have found at last — my daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!

Rabelais Animato


R. 

No, his sweet - heart! That is what she is; If not, I'll

Thorne

T. 

I hope!


R. 

die! Ret-ri - bu-tion should be his, He was plan - ning to e -

Thorne

R. 

lope!

T. 

To e-lope? Con -

He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia
What's the

Dick
Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

pp

S. trouble, pray?

J. Jeffries
At last I look in - to your

Red.

F. Fritz
Wa-ter! wa-ter!

J. eyes, my daughter! *cantabile*
My lit-tle

His daughter!_

His daughter!_

His daughter!_

His daughter!_

l.h. *cantabile*
rit. *marcato*

Red.

Sylvia

S. His lit-tle girl! He might have known I had this curl,

A. Adele His lit-tle girl! He might have known She had this curl,

T. Thorne His lit-tle girl! He might have known She had this curl,

J. girl! I might have known You had this curl, Your mother's

D. Dick His lit-tle girl! He might have known She had this curl,

R. Rabelais His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

cresc.

S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angel's face,

R. so rare, Her angel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

The piano accompaniment is written for the right and left hands. The right hand features a melody with eighth and sixteenth notes, often beamed together. The left hand provides a rhythmic accompaniment with eighth notes, sometimes in a descending or ascending scale-like pattern. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.

[illegible]

S. vine, All tell you I am thine! *rit.*

A. vine, All tell you she is thine! *rit.*

T. vine, All tell you she is thine! *rit.*

J. vine, All tell me you are mine! *rit.*

D. vine, All tell you she is thine! *rit.*

R. vine, All tell you she is thine! *rit.*

her eyes di-vine, All tell you she is thine! *rit.*

her eyes di-vine, All tell you she is thine! *rit.*

her eyes di-vine, All tell you she is thine! *rit.*

her eyes di-vine, All tell you she is thine! *rit.*

her eyes di-vine, All tell you she is thine! *rit.*

rit.

Allegro Sylvia

S. What does it mean? Ex-plain to me!

A. Adele

What-e'er he says, you just a-gree!

Allegro

Jeffries

J. And to think that e-ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev-'ry vow, Should bring dis-grace! Your

Marcia

Thorne

T. I give up hope!

J. hus-band with that wo-man there, With vil-lain-y be-

Marcia

J. yond compare, Plan-ning base-ly to de-ceive you, They would e-

Disk I've got the dope! Dont give up hope! I've got the dope!

S. My _____

A. Your hus - band with that

T. I give up hope!

F. Fritz and Florence
Don't give up hope!

J. Iope, _____ they would e - Iope! _____ Her hus - band with that

D. Don't give up hope! I've got this hope! Her hus - band with that

R. Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

S. husband with that wo-man, With vil-lain-y beyond com-

A. wo-man there, With vil-lain-y be-yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil-lain-y be-yond compare, with

D. wo-man there, With vil-lain-y be-yond com-pare, with

R. wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

S. pare, be - - yond compare! I'm his wife, and I'm his

A. vil - lain - y be-yond com - pare, For-sook his le - gal wife, Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is my

D. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl. —

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. *cry.*

T. If she comes to, I think I'll die.

J. My world's a - wry! Dick

D. But why not

Florence

Fl. She's com-ing to! Fritz

F. I hear her sigh.

D. try? Try to for-give him, try to for -

cresc.

D. give him! See, he is plead-ing, What shall your an - swer be?

Sylvia

Your dear voice call - ing me, Call - ing, en - thrall - ing me,

Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

cresc.
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

ff broadly *rall.*
Burn - ing with bliss: This must be Love's Own Kiss.

Sylvia



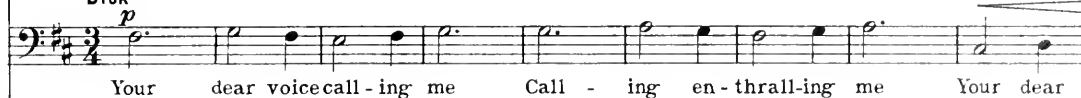
Mr. Thorne



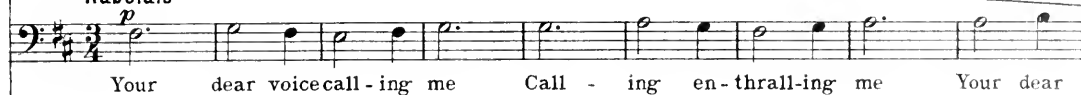
Jeffries



Dick



Rabelais



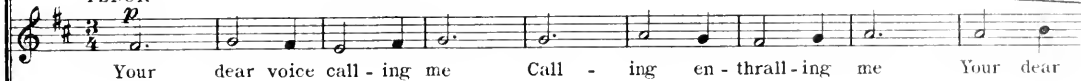
SOPRANO



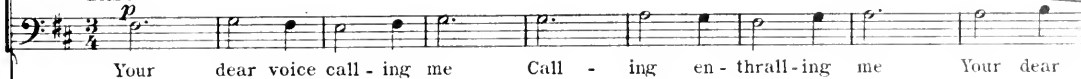
ALTO



TENOR



BASS



S. eyes be-hold - ing me Your dear arms en - fold - ing me Ah

T. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

J. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

D. eyes be-hold - ing me Your dear arms en - fold - ing me Ah

R. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

S.  Ah

T.  res - ing mine, Press - - ing, pos - sess - ing mine,

J.  res - ing mine, Press - - ing, pos - sess - ing mine,

D.  Ah

R.  res - ing mine, Press - - ing, pos - sess - ing mine,

 res - ing mine, Press - - ing, pos - sess - ing mine,

 res - ing mine, Press - - ing, pos - sess - ing mine,

 res - ing mine, Press - - ing, pos - sess - ing mine,

 res - ing mine, Press - - ing, pos - sess - ing mine,



[illegible]

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

a tempo

p *stacc.*

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle-in - gle-in - gle-in - gle-in - gles And tan - gle-an - gle-an - gle-an - gle-

an - gles; Why, you want to cry, You want to die, But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! —

ff

D. *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Chorus *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

a tempo *fz* *3 stacc.* *3* *3* *3* *3*

D. *Here in your ear, Near - er and near, Like some strange*

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

3 *3* *3* *3*

D. min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

D. tan - gle - an - gle - an - gle - an - gle - an - gles; Why! ——— you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! ——— you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! ——— you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to cry,

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to cry,

sfz stacc. *animato* *p* *cresc.*

D.

cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

You want to die, You want to die, But all you do is

You want to die, You want to die, But all you do is

gliss.

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

ACT III

No. 13. Introduction

Allegro

(TANGO)

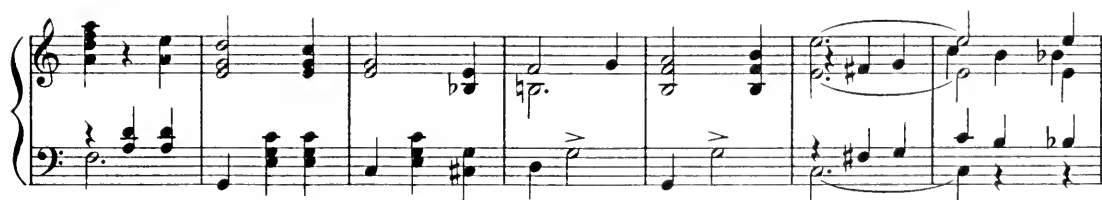


Gavotte

The Gavotte section consists of five systems of music. The first four systems are in 6/8 time, and the fifth system is in 3/4 time. The piano part is written in the bass clef, and the violin part is in the treble clef. The key signature is one sharp (F#). The score includes various musical notations such as chords, single notes, rests, and dynamic markings like *cresc.* and *dim.*. The first system shows a piano introduction with a bass line and a violin melody. The second system continues the piano melody with a violin accompaniment. The third system features a more complex piano melody with a violin accompaniment. The fourth system shows a piano melody with a violin accompaniment. The fifth system is the final system of the Gavotte, featuring a piano melody with a violin accompaniment.

Valse

The Valse section consists of one system of music in 3/4 time. The piano part is written in the bass clef, and the violin part is in the treble clef. The key signature is one sharp (F#). The score includes various musical notations such as chords, single notes, rests, and dynamic markings like *cresc.* and *dim.*. The piano part features a steady bass line with chords, while the violin part has a melodic line with eighth notes.



No. 14. Ballet-Music

(Con Moto)

Wd

tr

p

f

f

staccato

tr

Celeste - etc

tr

tr

virace

cresc.

The musical score is written for piano and celesta. The piano part is in treble and bass clefs, and the celesta part is in treble clef. The key signature is one sharp (F#). The tempo is marked '(Con Moto)'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (p, f, cresc.). The celesta part is marked 'Celeste - etc' and 'virace'. The piano part has a 'staccato' marking. The score is divided into five systems, each with two staves. The first system includes a 'Wd' marking. The second system includes a 'tr' marking. The third system includes a 'tr' marking. The fourth system includes a 'virace' marking. The fifth system includes a 'cresc.' marking. The score ends with a double bar line and a repeat sign.

Piu Mod.

Fl. *mp*

(dimite)

p

p

First system of musical notation. The right hand features a complex melodic line with triplets, trills, and slurs. The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with triplets and trills. The left hand features a series of chords. A *cresc.* marking is present in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs and a crescendo hairpin.

Fourth system of musical notation. The right hand has a melodic line with slurs and a crescendo hairpin. The left hand has a bass line with slurs and a crescendo hairpin.

The Bubble

Chi-Chi

Poco lento

Bells

Chi-Chi (SOPRANO)

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp

marcato

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands.

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

cresc.

rit.

Fair for a mo - ment, then kissed By the sun — and gone! —

cresc.

rit.

Float on! float on! Fair bubble of rain-bow hue, Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! And van-ish in Heav'n's own blue With

lov-ers' tears And hopes and fears, Bub-bles all, like you!

Refrain

Chorus

Float on! float on! Fair bub-ble of rain-bow hue, Float

SOPRANO

Float on! float on! Fair bub-ble of rain-bow hue, Float

ALTO

Float on! float on! Fair bub-ble of rain-bow hue, Float

TENOR

Float on! float on! bub-ble of rain-bow hue, Float

BASS

Float on! float on! bub-ble of rain-bow hue, Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! Love's sym-bol, a-las, too true! Float

Float on! float on! Love's sym-bol, a-las, too true! Float

Float on! float on! Love's sym-bol, a-las, too true! Float

on! float on! And van-ish in Heav'n's own blue With *cresc.*

on! float on! And van-ish in Heav'n's own blue With *cresc.*

on! float on! And van-ish in Heav'n's own blue With *cresc.*

Float on! float on! van-ish in Heav'n's own blue With *cresc.*

Float on! float on! van-ish in Heav'n's own blue With

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction is in 2/4 time, marked 'Marcia' and 'ff stacc.'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The key signature has one sharp (F#).

Sam - my went to Par - is — To have a ju - bi - lee, For
night, while out a - stroll - ing — To see what he could see, A

p stacc.

The first system of the song and chorus. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked 'p stacc.'.

he'd been told That young and old Were hap - py in Pa - ree; Al -
"frou - frou - ette" By chance he met, Who said, "Voi - là, Bé - biel" But

The second system of the song and chorus. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef.

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It
not a word said Sam - my, His head was in a daze, But you

The third system of the song and chorus. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef.

was no use, He just broke loose When he heard the Mar-seil - laise! _____ 1-2. When
bet heknew Just what to do: He sang the Mar-seil - laise! _____

REFRAIN

Sam - my sang the Marseil - laise, _____ when Sam - my sang the Marseil -

laise! _____ His French was rather shocking, But they knew his heart was right; The

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil -

laisé. All Par-is seemed to catch the craze: Mar -

chons, mar - chons, You Yan - - kee gar -

stacc.

marcato

çons! Oh, they nev-er will for-get How they danced the pi-rou-ette When

1. Sam-my sang the Marseil - laise! When Sam-my sang the Marseil - laise! 2. One

Fine

D.S.

Florenze

When Sam - - my sang the Mar - sei - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar - sei - laise, _____ when

TENOR

When Sam - my sang the Mar - sei - laise, _____

BASS

When Sam - my sang the Mar - sei - laise, _____

Sam - - my sang the Mar - sei - laise! _____ His

Sam - - my sang the Mar - sei - laise! _____ His

_____ when Sam - my sang the Mar - sei - laise! His

_____ when Sam - my sang the Mar - sei - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands, with some accents marked in the right hand.

Sam - my sang the Mar - seil - laise. All

Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff provides a steady accompaniment with chords and moving lines. The system concludes with the markings *stacc.* and *marcato*.

Yan - - kee gar - çons! Oh, they nev - er will for - get How they

Yan - - kee gar - çons! Oh, they nev - er will for - get How they

Yan - - kee gar - çons! Oh, they nev - er will for - get How they

Yan - - kee gar - çons! Oh, they nev - er will for - get How they

danced the pi - rou - ette When Sam - my sang the Mar - seil - laise! _____

danced the pi - rou - ette When Sam - my sang the Mar - seil - laise! _____

danced the pi - rou - ette When Sam - my sang the Mar - seil - laise! _____

danced the pi - rou - ette When Sam - my sang the Mar - seil - laise! _____

No. 17. Song

The Dixiana Rise

Adelaide

Piano introduction in 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The piece begins with a forte (*f*) dynamic.

Vocal and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a rhythmic pattern of eighth notes and chords, alternating between piano (*p*) and forte (*f*) dynamics. The lyrics "The world is bus-y," are written below the vocal line.

Vocal and piano accompaniment for the second line of the song. The vocal line continues the melody, and the piano accompaniment maintains the rhythmic pattern. The lyrics "The world is diz-zy With one - step, tur - key trot-ty jig-gling;" are written below the vocal line.

Both saint and sin-ner Are get-ting thinner With morn-ing,

noon and night-ly wriggling. From old Da-ho-mey, From fair Sa-lo-me,

We've learned all arts of fun-ny wrig-gling; But now the wise

REFRAIN

All spe-cial-ize In what they call the Dix-i-an-a Rise. In

Dix - ie There's a brand new dance; In Dix - ie, Dix - ie,

p

This system contains the first five measures of the piece. The vocal line starts with a half note G4 (Dix), a quarter note A4 (ie), a quarter rest, a quarter note G4 (There's), a quarter note A4 (a), a quarter note B4 (brand), a quarter note A4 (new), a quarter note G4 (dance;), a quarter note F#4 (In), a quarter note E4 (Dix), a quarter note D4 (ie), a quarter note C4 (Dix), a quarter note B3 (ie), and a quarter note A3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a piano (*p*) dynamic marking.

There's a grand new dance, In Dix - ie: One-step and glide,— Tur - key

This system contains measures 6 through 10. The vocal line continues with a half note G4 (There's), a quarter note A4 (a), a quarter note B4 (grand), a quarter note A4 (new), a quarter note G4 (dance,), a quarter note F#4 (In), a quarter note E4 (Dix), a quarter note D4 (ie), a quarter note C4 (One-step), a quarter note B3 (and), a quarter note A3 (glide,—), a quarter note G4 (Tur), a quarter note F#4 (key), and a quarter note E4. The piano accompaniment continues with similar chords and a steady bass line.

trot and, be - side,— Mix - ture of High - land fling, Tan - go and Buck

ff

This system contains measures 11 through 15. The vocal line includes a half note G4 (trot), a quarter note A4 (and), a quarter note B4 (be), a quarter note A4 (side,—), a quarter note G4 (Mix), a quarter note F#4 (ture), a quarter note E4 (of), a quarter note D4 (High), a quarter note C4 (land), a quarter note B3 (fling,), a quarter note A3 (Tan), a quarter note G4 (go), a quarter note F#4 (and), a quarter note E4 (Buck), and a quarter note D4. The piano accompaniment features a steady eighth-note bass line and chords, with a fortissimo (*ff*) dynamic marking appearing in measure 15.

— and Wing. In Dix - ie Ev - 'ry - bo - dy shouts, In Dix - ie,

This system contains measures 16 through 20. The vocal line starts with a half note G4 (—), a quarter note A4 (and), a quarter note B4 (Wing.), a quarter note A4 (In), a quarter note G4 (Dix), a quarter note F#4 (ie), a quarter note E4 (Ev), a quarter note D4 (ry), a quarter note C4 (bo), a quarter note B3 (dy), a quarter note A3 (shouts,), a quarter note G4 (In), a quarter note F#4 (Dix), a quarter note E4 (ie), and a quarter note D4. The piano accompaniment continues with a steady eighth-note bass line and chords.

A - hoy! A - hoy! Board the ship of joy! Air - ship

just a shoot - in! Through the skies! Toot! That's us sa - lut - in!

cresc.

Par - a - dise! Oh, come and join the fun! Life has just be-gun!

ffz *ff*

When you dance the Dix - i - an - a Rise. In Rise.

rull. *ff*

Something Seems Tingle-ingleing

Soloists and Chorus

Dick

D. 

Some-thing seems tin-gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tin-gle-ing so queer,

D. 

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

cresc.

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sfz stacc.

p animato

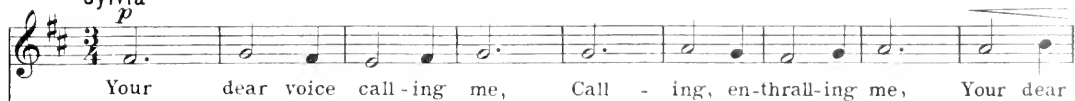
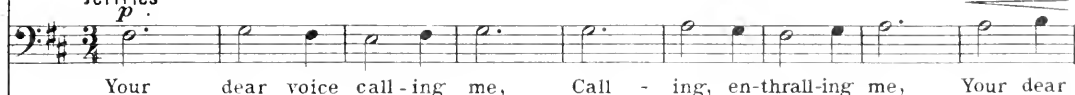
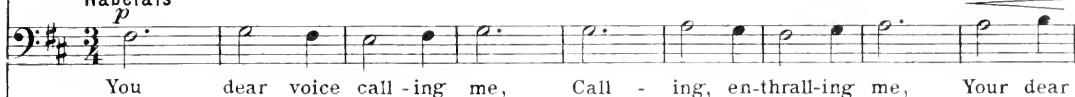
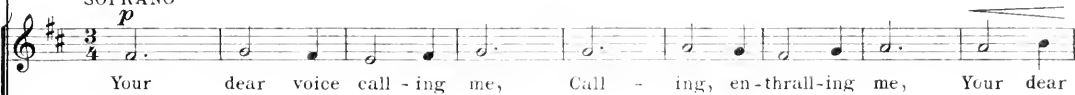
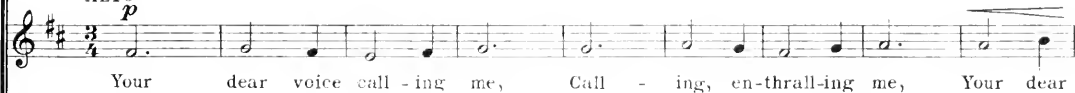
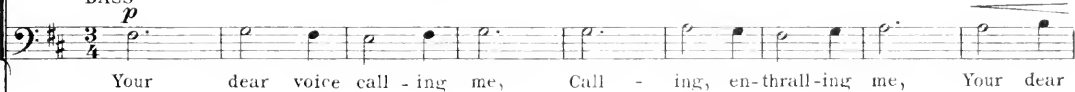
cresc.

cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 You want to die, You want to die, But all you do is

gliss.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff *ff*

Sylvia
pMr. Thorne
pJeffries
pDick
pRabelais
pSOPRANO
pALTO
pTENOR
pBASS
p

Chorus



S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

R. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

Ah _____ Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

Ah _____ Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

[illegible]





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